

# Survey of Music History 3

MUH 3213, Class Number 18721

M/W/F + 9:35-10:25 am

Location: MUB 120

Fall 2018 + 3 Credits

## Instructor Information

Dr. Laura Dallman

Email: [ldallman.rorick@ufl.edu](mailto:ldallman.rorick@ufl.edu) or [lrorick@arts.ufl.edu](mailto:lrorick@arts.ufl.edu)

Office: MUB 335

Office Phone: 352-273-4995

Office Hours: M Period 7 (1:55-2:45 pm), R Period 3 (9:35-10:25 am), and By Appointment

## Teaching Assistant Information

Ms. Heidi Jensen

Email: [heidijensen@ufl.edu](mailto:heidijensen@ufl.edu)

Office: Musicology/Ethnomusicology “Suite” (MUB 311, 315, 317)

Office Hours: TBD – See Canvas

## Course Description

This course is a survey of music literature, styles, and techniques from c. 1820 to the present. We will examine representative repertoire from historical, theoretical, and cultural contexts and develop critical thinking skills in reading, writing, analysis, and listening. Prerequisites: music majors, MUH 3211 and MUG 3212 with minimum grades of C, or coreq of MUT 2127. (H) Credits: 3

## Required Textbooks and Materials

1. J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 9th edition. (*You should have this book if you have taken MUH 3211 or MUH 3212.*)
2. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 7th edition, volume 2: Classic to Romantic. (*You should have this anthology if you have taken MUH 3212.*)
3. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 7th edition, volume 3: The Twentieth Century and After.
4. *Norton Recorded Anthology of Western Music*, CDs for volume 2: Classic to Romantic. (*You should have these CDs if you have taken MUH 3212.*)
5. *Norton Recorded Anthology of Western Music*, CDs for volume 3: The Twentieth Century and After.

You may be able to access some of these materials through the Norton website for a fee. You can also create your own listening lists through YouTube or Naxos; however, if you do create your own lists through YouTube or Naxos, please note that the recordings used in class and on the exams will sound slightly different.

Canvas (e-learning, <https://lss.at.ufl.edu>) is an important online component of the course. Current information about and activities for the course, including copies of the syllabus, course schedule, assignments, and quizzes, will be posted on Canvas. Grades will be posted on Canvas so that you can keep track of your progress.

Additional materials may be placed on reserve in the fine Arts Library or made available through ARES. Some, but not all, PowerPoints may be available on Canvas.

Also please pay regular attention to your ufl email account. I will send class emails through Canvas regularly and individual emails to students as necessary.

### **Course Objectives**

Students should gain:

- an intellectual basis for understanding the development of Western art music.
- familiarity with a repertory of widely recognized music from the Western art music tradition (from the Romantic and Modern periods) and of its composers.
- skills in discussing and writing about music.
- thinking and listening skills specific to music disciplines.
- skills in reading scores for style and content.

### **Assignments/Evaluation**

Assignments are due at 11:59 PM through Canvas unless otherwise noted. See the headings Written Assignments and Quizzes and Exams for more information on each type of evaluation. Information on semester grades is available under Grading.

Please maintain your computer and printer to print take-home essays for your exams. Please also make sure to be aware of upcoming assignments and deadlines so as not to miss submissions!

### **Diversity and Inclusion Statement**

There is an objective foundation on which we will build our discussions of music, but just like people, music is diverse. We will consider music from various places and spaces around the world. As we discuss different music, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructors in this course! If at any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

## Disability Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to Dr. Dallman when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

## Assignments

For more details on these assignments see the Files section on Canvas. Assignment types are listed here in alphabetical order.

**Listening Study Sheets:** These worksheets target aural and musical characteristics of a work and tie these characteristics to specific composers, time periods, and genres. Once students have experienced the worksheet in a practice setting during the first week of class, worksheets will be completed for a grade each Wednesday. Both known and unknown scores will be addressed through these worksheets and are designed to help students prepare for each exam.

**Podcast Project:** Throughout the semester students will be working in groups on a podcast project. Each group will choose a twentieth-century composer from a short list of options and consider two works of music: an assigned piece from the anthology and another piece of their choice by the same composer. Additionally, groups will provide context for the musical works and composer biographies. The project is broken into several smaller submissions, with a final recording due in Week 13. Peer evaluations, both of group participation and another group's podcast, will be due in Week 14. More details on this project will be available in Canvas during the first two weeks of the course.

**Source Readings:** Over the course of the semester students are required to complete several short source reading assignments. Each assignment will ask one or two comprehension questions and one or two critical thinking questions. The source readings will then be incorporated into the course lecture.

**Term Worksheets:** Students will be required to identify terms on each exam. To prepare for these portions of the exams, short term identification worksheets will be due each Monday. There will be one to two terms on each worksheet.

**Wrappers:** After the first two exams, students will evaluate their performance on the exam. These worksheets will be given directly after an exam and will be due the following class period.

*Additional in-class short pass/fail assignments may be added at Dr. Dallman's discretion to address targeted concepts.*

## Quizzes and Exams

Quizzes for each chapter must be completed through Canvas. You may use your book as you take each quiz. Quizzes are due by 11:59 every Sunday evening. You will have 90 minutes for each quiz, which may include up to 30 questions about the chapter.

Quick Listening Quizzes will be given each Monday, focusing on the listening from the previous week. These will occur in class and will not be graded; however, students should use these quizzes as a barometer for their listening strengths and weaknesses.

Exams 1 and 2 are unit exams (not cumulative). Exam 3 is the final exam, given during finals week, and is partially cumulative. **This semester, Exam 3 will be given on Thursday, May 2 from 3:00 pm to 5:00 pm. You may not take Exam 3 early to accommodate a flight.** Any cheating on exams will result in disciplinary action. Make-ups for exams are given only for excused absences. For examples of excused absences, please see the Class Attendance section on pp. 4-5.

Make up quizzes and exams must be completed within one calendar week of the date they are given. There will be no make-up for the final exam unless a student can prove extenuating circumstances.

### Assignment Submissions and Late Work Policy

In order for Dr. Dallman and Ms. Jensen to grade efficiently and effectively, assignments must be submitted through Canvas on time. This generally means 11:59 PM on the dates indicated on the Course Schedule (see end of syllabus) and published to Canvas. Timely submissions will allow students to earn the highest grades possible on their work.

To deter late submissions, late work will receive deductions according to the following schedule and percentages:

0:01 hours to 12 hours late = 10% deduction	48:01 hours to 72 hours = 50% deduction
12:01 hours to 24 hours = 20% deduction	72:01 + hours = not accepted for a grade
24:01 hours to 48 hours = 35% deduction	

Please make sure your assignment uploads! With over 150 students and well over 1000 assignments due this semester, Dr. Dallman unfortunately does not have time to trace missing assignments. If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly! If you notice after the due date that your submission did not upload, **do not reopen your assignment**. Email Dr. Dallman immediately. If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<http://writing.ufl.edu>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

## Academic Conduct

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Plagiarism will result in a failing grade for the course.

If you are repeating this course, please be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.

## Class Attendance and Make-Up Policy

Consistent and punctual class attendance is expected. Although attendance is not counted in the grade allocations, more than three unexcused absences or habitual tardiness will result in a lower course grade.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. Excused absences, when documented properly, will not negatively impact your attendance grade. You may make up any in-class activities or an exam on a day you have an documented excused absence. Your make-up work, however, must be submitted no later than a week after the assignment or exam was originally given.

Examples of excused absences include:

- a medical issue accompanied by a signed statement from your doctor
- a home-treatable medical issue (the flu, bad cold, migraine) accompanied by an email
- a car accident accompanied by a police report
- a serious family emergency with an email or other written documentation
- a religious holiday observance
- research or conference presentations accompanied by written documentation
- military service or court-imposed legal obligations accompanied by written documentation
- an official University of Florida activity connected to your major field, scholarship, or athletic status accompanied by a faculty or coach letter/email

Examples of unexcused absences include:

- personal vacations or trips, which includes holiday or end of semester flights
- sleeping through a morning (or afternoon) alarm
- study sessions or work for other classes
- participation in University of Florida club sports

You are allowed **three unexcused absences**. After the third unexcused absence, each additional unexcused absence will result in a 1% deduction to your overall course grade. Habitual tardy arrivals will result in up to a 5% deduction to your overall course grade. Students with large numbers of absences or tardies will likely find it difficult to keep up with course material and score well on exams, so please be present and on time!

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. It is better to be in contact with your professor about your absence than to be silent about it. If you are silent about an absence, it is automatically recorded as unexcused.

Also keep in mind that you are responsible for all assigned work regardless of attendance or punctuality. If you miss a class for any reason, you are responsible for submitting assignments that are due and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

### Other Policies

**Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

**Technology:** To respect the instructor and other students, cell phones should be silenced before class begins. Laptops may be used to take notes; however, if a student uses any electronic device inappropriately during class (checking email, social media, news sites, etc.), s/he will be asked to stop using his/her device. Repeat offenders will receive a lower attendance grade because when you are engaged with social media, email, or another site, you are not engaged with the class.

**Exam Tardiness:** Please be on time for exams! There is a class in this same room after our class, so we must finish our class, regardless of content, within the allotted time in order to let the next instructor and students prepare. This also means that once the exam starts, there is no going backward. If you are late for a listening part of the exam, listening examples will not be replayed. We also need to vacate the room as soon as possible once class ends, so there will be very little, if any, extra time at the end of the hour to complete the exam.

**Make-up Exams:** Absences on exam days must have documentable circumstances (e.g. medical excuse with documentation from a physician's office or hospital). Make-ups will only be administered if an excuse is clearly documented, and they must be completed within one calendar week of the original exam.

**Correspondence:** When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. Dr. Dallman and Ms. Jensen are your instructors, not your pals that you are meeting later for coffee.

**Comprehension and Responsibility:** Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

## Grading

Grades for this course are allocated as follows:

- 50% = Exams (Exams 1 and 2 @ 15% each, Exam 3 @ 20%)
- 15% = Podcast Project
- 10% = Weekly Quizzes (Lowest Score Dropped)
- 10% = Other Written Work (Source Readings, Wrappers, In-Class Work)
- 7.5% = Term Worksheets
- 7.5% = Listening Study Sheets

Final grades will be calculated according to the percentage system below. The Gradebook in Canvas will be updated regularly to show your current grade. If you are doing poorly near the withdrawal deadline, please discuss your progress with Dr. Dallman.

Extra credit will be available if you choose to perform a work from the anthology or engage with musicological articles that go beyond the scope of our course materials. Please see the Extra Credit File in Canvas if you are interested in extra credit. Please do not ask for additional extra credit.

Grading Scale for UF Music History Classes:

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	E

Keep in mind that music majors must receive a C or above to pass MUH 3212. A C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <https://student.ufl.edu/minusgrades.html>.

More information on grades and grading policies is available here:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

*Please note: specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, Dr. Dallman cannot and will not discuss*

*your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents or guardians will be responded to with a link to the FERPA information site and nothing more.*

## Course Schedule for Spring 2019

Additions, deletions, and substitutions to the schedule will be made at Dr. Dallman's discretion and will be announced ahead of time both in class and by Canvas announcements. **Please make sure you know what happens in every class regardless of your attendance.** You are responsible for knowing about any changes to the schedule whether or not you are in class. Exam and assignment dates are final and will not change unless there are extenuating circumstances.

At the very least, please listen to and read about the pieces on the course schedule in advance of class. **Please be ready to answer questions in class** about what you have read and listened to, and **bring your anthology (scores) to class every day.** Anthologies are essential for answering questions and benefiting from discussion of the music.

*All reading assignments are in italics.* They are assigned the day we begin discussing a chapter in class. **All written assignments, to be submitted on Canvas, in-class assignments, quizzes, and in-class exams are in bold.** Chapter quizzes are due each Sunday night. Each upcoming chapter quiz will be available from no later than 5:00 pm Thursday through 11:59 PM the Sunday it is due.

Assignments are to be submitted through Canvas by 11:59 PM on the dates indicated on the Course Schedule. These deadlines are also published to Canvas. **Please make sure your assignment uploads!** If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Week 1	1/7	Introduction NAWM 127: Beethoven's String Quartet in C-Sharp Minor
	1/9	NAWM 128: Schubert's <i>Gretchen am Spinnrade</i> NAWM 129: Schubert's <i>Der Lindenbaum</i> <i>Chapter 25</i> <b>Source Reading 1: Schubert Remembered by a Friend</b>
	1/11	NAWM 130: R. Schumann's <i>Im wunderschönen Monat Mai</i> NAWM 132: R. Schumann's <i>Carnaval</i> , Excerpts <b>Source Reading 2: From the Writings of Schumann</b> <b>Podcast Assignment 1</b>



- Week 2
- 1/13 **Syllabus Quiz**  
**Chapter 25 Quiz**
- 1/14 NAWM 134: Chopin's Mazurka in B-Flat Major, Op. 7, No. 1  
NAWM 137: Gottschalk's *Souvenir de Porto Rico*  
**Source Reading 3: Glimpses of Chopin**  
**Terms 1**
- 1/16 NAWM 136: Liszt's *Un sospiro*  
NAWM 133: Hensel's *Das Jahr*, No. 12: *December*  
**Source Reading 4: From the Writings of Liszt**  
**Listening Study Sheet 1**
- 1/18 NAWM 142: C. Schumann's Piano Trio in G Minor, III: Andante  
NAWM 143: Mendelssohn's *Elijah*, Chorus: *And then shall your light*  
**Podcast Assignment 2**  
**Mendelssohn Violin Concerto Assignment**
- Week 3
- 1/20 NO CHAPTER QUIZ
- 1/21 NO CLASS – MLK, JR. DAY
- 1/23 NAWM 138: Berlioz's *Symphonie fantastique*, V  
*Chapter 26*  
**Source Reading 5: The Program of the *Symphonie fantastique***  
**Listening Study Sheet 2**
- 1/25 NAWM 147: Meyerbeer's *Les Huguenots*, Conclusion of Act II  
**Barber of Seville Assignment (Italian Scene Structure)**
- Week 4
- 1/27 **Chapter 26 Quiz**
- 1/28 NAWM 148: Weber's *Der Freischütz*, Act II Finale (Wolf's Glen Scene)  
*Chapter 27*  
**Terms 2**
- 1/30 NAWM 149: Wagner's *Tristan und Isolde*, Excerpts  
**Source Reading 6: TBD Wagner**  
**Listening Study Sheet 3**

- 2/1 NAWM 150: Verdi's *La traviata*, Act III Scene and Duet  
 NAWM 151: Puccini's *Madama Butterfly*, Excerpt from Act I  
*Chapter 28*  
**Podcast Assignment 3**
- Week 5
- 2/3 **Chapter 27 Quiz**
- 2/4 NAWM 152: Bizet's *Carmen*, Act I, No. 10: Seguidilla and Duet  
**Terms 3**
- 2/6 NAWM 153: Musorgsky's *Boris Godunov*, Coronation Scene  
 NAWM 154: Sullivan's *Pirates of Penzance*, "When the foeman..."  
**Source Reading 7: Musorgsky, a Musical Realist**  
**Listening Study Sheet 4**
- 2/8 NAWM 155: Brahms's Symphony No. 4, IV  
*Chapter 29*  
**Source Reading 8: The "Brahmin" Point of View**  
**Donizetti Assignment**
- Week 6
- 2/10 **Chapter 28/29 Quiz**
- 2/11 NAWM 157: Bruckner's *Virga Jesse*  
 EXAM 1 REVIEW  
**Terms 4**
- 2/13 **EXAM 1**
- 2/15 NAWM 158: Strauss's *Don Quixote*  
 NAWM 166: Strauss's *Salome*, Scene 4, Conclusion  
**Source Reading 9: The Post-Wagnerians: Strauss**  
**Podcast Assignment 4**
- Week 7
- 2/17 NO CHAPTER QUIZ
- 2/18 NAWM 162: Beach's Piano Quintet in F-Sharp Minor, III  
 NAWM 156: Brahms's Quintet for Piano and Strings in F Major, I  
**Terms 5**

- 2/20 NAWM 163: Sousa's *The Stars and Stripes Forever*  
 NAWM 164: Joplin's *Maple Leaf Rag*  
*Chapter 30*  
**Listening Study Sheet 5**
- 2/22 NAWM 165: Mahler's *Kindertotenlieder*, No. 1  
**Source Reading 10: The Post-Wagnerians: Mahler**  
**Podcast Assignment 5**

Week 8

- 2/24 **Chapter 30 Quiz**
- 2/25 NAWM 167: Debussy's *Nocturnes*, No. 1: *Nuages*  
 NAWM 168: Ravel's *Le tombeau de Couperin*, Minuet  
*Chapter 32*  
**Terms 6**
- 2/27 NAWM 171: Satie's *Embryons desséchés*, No. 3: *De Podophtalma*  
**Source Reading 11: The Cult of Blague: Satie and "The Six"**  
**Listening Study Sheet 6**
- 3/1 NAWM 169: Rachmaninoff's Prelude in G Minor, Op. 23, No. 5  
 Supplementary: Scriabin's Prelude Op. 74, No. 3 (Score on IMSLP)  
**Dvořák Assignment**

**NO CLASS MARCH 4 – 9, SPRING BREAK!**

Week 9

- 3/10 **Chapter 32 Quiz**
- STUDENT MIDTERM EVALUATIONS WILL BE GIVEN THIS WEEK
- 3/11 NAWM 172: Schoenberg's *Pierrot lunaire*, Excerpts  
 NAWM 173: Schoenberg's Piano Suite, Excerpts  
*Chapter 33*  
**Source Reading 12: The Retreat to the Ivory Tower**  
**Terms 7**
- 3/13 NAWM 174: Berg's *Wozzeck*, Act III Excerpt  
**Source Reading 13: Musical Expressionism**  
**Listening Study Sheet 7**

- 3/15 NAWM 175: Webern's Symphony, Op. 21, I  
Supplementary: Webern's Op. 11 (Score on IMSLP)  
**Podcast Assignment 6**
- Week 10 3/17 **Chapter 33 Quiz**
- 3/18 NAWM 177: Stravinsky's *The Rite of Spring*, Excerpts  
NAWM 178: Stravinsky's *Symphony of Psalms*, I  
**Source Reading 14: The Rite of Spring**  
**Terms 8**
- 3/20 **EXAM 2**
- 3/22 NAWM 178: Bartók's *Mikrokosmos*, No. 123  
NAWM 179: Bartók's *Music for Strings, Percussion and Celesta*, III  
*Chapter 31*  
**Podcast Assignment 7**
- Week 11 3/24 **Chapter 31 Quiz**
- 3/25 NAWM 180: Ives's *General William Booth Enters Into Heaven*  
NAWM 181: Gershwin's *I Got Rhythm*  
*Chapter 34*  
**Source Reading 15: From the Writings of Charles Ives**  
**Terms 9**
- 3/27 NAWM 184: Ellington's *Cotton Tail*  
NAWM 182: Smith's *Back Water Blues*  
**Listening Study Sheet 8**
- 3/29 NAWM 185: Milhaud's *La Création du monde*, First Tableau  
NAWM 195: Copland's *Appalachian Spring*, Excerpts  
**Podcast Assignment 8**
- Week 12 3/31 **Chapter 34 Quiz**
- 4/1 NAWM 187: Hindemith's *Symphony Mathis der Maler*, II  
NAWM 190: Villa-Lobos's *Bachianas brasileiras No. 5*, No. 1  
*Chapter 35*  
**Terms 10**

- 4/3 NAWM 188: Prokofiev's *Alexander Nevsky*, IV  
 NAWM 189: Shostakovich's Symphony No. 5, II  
**Source Reading 16: Music and Ideology**  
**Listening Study Sheet 9**
- 4/5 NAWM 193: Cowell's *The Banshee*  
 NAWM 194: Seeger's String Quartet 1931, IV  
**Source Reading 17: New Musical Resources**  
**Varèse Assignment**
- Week 13 4/7 **Chapter 35 Quiz**
- 4/8 NAWM 196: Still's *Afro-American Symphony*, I  
 NAWM 197: Parker's and Gillespie's *Anthropology*  
*Chapter 37*  
**Source Reading 18: The Assimilation of Jazz**  
**Terms 11**
- 4/10 NAWM Persichetti's *Symphony for Band*  
**Listening Study Sheet 10**
- 4/12 NAWM 200: Britten's *Peter Grimes*, Act III  
**Podcast Assignment 9**
- Week 14 4/14 **Chapter 37 Quiz**
- 4/15 NAWM 207: Babbitt's *Philomel*, Section I  
**BEFORE CLASS: Complete Source Reading 19: Composer + Society**  
**Terms 12**
- 4/17 NAWM 205: Crumb's *Black Angels*, Images 4-5  
 NAWM 208: Penderecki's *Threnody for the Victims of Hiroshima*  
**Listening Study Sheet 11**
- 4/19 NAWM 203: Cage's *Sonatas and Interludes*, Sonata V  
 NAWM 204: Cage's *Music of Changes*, Book 1  
*Chapter 38 + pp. 1005, 1007 (read before next week to complete quizzes)*  
**Source Reading 20: The Music of Chance**  
**Podcast Assignment 10**

- Week 15      4/21    **Chapter 38 + pp. 1005 (Golijov) and 1007 (Higdon) Quiz**
- 4/22    NAWM 210: Reich's *Tehillim*, Part IV  
                      NAWM 211: Adams's *Short Ride in a Fast Machine*  
                      **Pärt Assignment**  
                      **Terms 13**
- 4/24    NAWM 217: Golijov's *La Pasión según San Marcos*, Excerpts  
                      NAWM 220: Higdon's *blue cathedral*, opening excerpt  
                      **Listening Study Sheet 12**
- 4/19    NO CLASS – READING DAY

### **Final Exam Information**

The final for this course is on **Thursday, May 2nd** in **MUB 120**. The final will be given from **3:00 pm to 5:00 pm**. You **may not take the exam early to accommodate a flight**. Read the Source Reading "Feminist Perspectives" to prepare for the Final Exam.

### **Withdrawal and Drop Information**

- January 11: Withdrawal without a fee
- February 1: Withdrawal with 25% refund
- April 12: Drop and Withdrawal Deadline